

INDIAN SCULPTURE

ST. KRAMRISCH

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**TO THE MEMORY
OF
SIR ASUTOSH MOOKERJEE**

ACKNOWLEDGMENT

Figs. 2, 7, 9, 10, 13, 15–17, 21, 22, 24, 25–32, 37–41, 46, 50–52, 54, 56–58, 61, 65, 75–78, 81, 83, 95, 97, 99, 105, 106, 108–110, 113 are reproduced from photographs of the Archæological Survey of India; Fig. 68, from a photograph of the Archæological Survey of Hyderâbâd; Figs. 45 and 60, from photographs of the Archæological Department of Gwâlior; Fig. 111, from a photograph of the Archæological Department of Mysore; Figs. 53, 112, 116, from photographs of the Madras Government Museum; Figs. 42, 47–49, from photographs of the India Office, London. I express my indebtedness to all the authorities concerned.

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EDITORIAL PREFACE

Finally, brethren, whatsoever things are true, whatsoever things are honourable, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.

No section of the population of India can afford to neglect her ancient heritage. The treasures of knowledge, wisdom, and beauty which are contained in her literature, philosophy, art, and regulated life are too precious to be lost. Every citizen of India needs to use them, if he is to be a cultured modern Indian. This is as true of the Christian, the Muslim, the Zoroastrian as of the Hindu. But, while the heritage of India has been largely explored by scholars, and the results of their toil are laid out for us in books, they cannot be said to be really available for the ordinary man. The volumes are in most cases expensive, and are often technical and difficult. Hence this series of cheap books has been planned by a group of Christian men, in order that every educated Indian, whether rich or poor, may be able to find his way into the treasures of India's past. Many Europeans, both in India and elsewhere, will doubtless be glad to use the series.

The utmost care is being taken by the General Editors in selecting writers, and in passing manuscripts for the press. To every book two tests are rigidly applied: everything must be scholarly, and everything must be sympathetic. The purpose is to bring the best out of the ancient treasures, so that it may be known, enjoyed, and used.